MARCH

Friday 1

The Architecture of Ray Kappe, FAIA
Lecture and bus tour with Ray Kappe, sponsored by UCLA Extension, 7:30-9:30 pm (bus tour on Saturday), $150. Call (213) 825-9061.

Weekend

Saturday 2

Pershing Square Landmarks
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Terra Cotta
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Little Tokyo
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Art Deco
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Monday 4

Tuesday 5

The New Modernism
Symposium featuring Aaron Betsky, Frank Gehry, Tom Hines, Charles Jencks, Wolfgang Prix, and Dagmar Richter, UCLA, Moore Hall 100, 7 pm. Call (213) 825-3791.

Mehrdad Yazdani
Lecture at Woodbury University, 8 pm. Call (818) 767-0888.

Barton Phelps & Associates: Current Projects
Exhibit continues through March 22 at UCLA, Perloff Hall Gallery 1220. Call (213) 825-3791.

Wednesday 6

Raimund Abraham and Gary Paige
SCI-Arc lecture series, SCI-Arc Main Space, 8 pm. Call (213) 829-3482.

Professional Affiliates
6:30 pm. Call (213) 380-4595.

Secessionism and Austrian Graphic Arts (1900-1920)
Exhibit continues at the Armand Hammer Museum through April 29. Call (213) 443-7047.

Thursday 7

Urban Design Committee
6:00 pm. Call (213) 380-4595.

The Eames House, a Parallel Phenomenon; and St. Jerome
Alison and Peter Smithson lecture at UCLA, Haines Hall 39, 7:30 pm (note new time). Call (213) 825-3791.

Escaping to/from the Colonial City
Gwendolyn Wright lectures at UCLA, Perloff 1243A, 5:30 pm. Call (213) 825-8957.

Friday 8

Popular Music as a Force for Social Change
Give Peace a Chance, an exhibit co-sponsored by ADPSR, focuses on the history of rock and folk music and its relation to peach efforts from the 1960s to the '90s. The event includes a reception and program featuring music and discussion from 6:00 pm-10:00 pm at the San Francisco Mart. Call (415) 552-2311.

Weekend

Sunday 10

Turn of the Century Los Angeles
Tour of the Doheny Mansion to benefit Mount St. Mary's College, 1:00-5:00 pm, $100. Call (213) 471-9537.

Art in Architecture Tour
Sponsored by the Pasadena and Foothill Chapter, 10:00 am-4:00 pm. Call (818) 796-7601.

Lord Montague on English Heritage
LA Conservancy lecture, Bullocks Wilshire, 3:00 pm. (213) 623-CITY.

Monday 11

Architecture Week
Continues through March 17. For specific activities, call (213) 380-4595.

Product Fair: the New HID Lamps
Designers Lighting Forum event at Pacific Design Center, Green Building, 6 pm. Call (213) 746-0360.

Tuesday 12

Associates Board Meeting
6:30 pm. Call (213) 380-4595.

Society of Architectural Administrators
AIA/LA, 8:00 am. Call (213) 380-4595.

Wednesday 13

LA Architect Editorial Board
AIA/LA chapter office, 7:30 am. Call (213) 380-5177.

Frank Israel and Josh Schweitzer
SCI-Arc lecture series, SCI-Arc Main Space, 8 pm. Call (213) 829-3482.

The Future of the Past
Lecture in the continuing series, "Art in the Life of LA," PDC Theater, 6:30 pm. Call (805) 255-1050 ext.2120.

Bullocks Wilshire Building
LA Conservancy tour, 2 pm and 3 pm. Call (213) 623-CITY.

Thursday 14

Alvaro Siza
Lecture on recent projects, UCLA, Dickson Auditorium, 7:30 pm (note new time). Call (213) 825-3791.

Government Relations
5:00 pm. Call (213) 380-4595.

CCAIA ExCom Meeting
Monterey. Call (213) 380-4595.

Friday 15

Monterey Design Conference
Continues through Sunday 17. Call (213) 380-4595.

Weekend

Saturday 16

AIA Board of Directors Meeting
Monterey. Call (213) 380-4595.

Sunday 17

St. Patrick's Day

Arata Isozaki: Architecture, 1960-1990
Exhibit opens at MOCA and continues through June 30. Call (213) 62-MOCA-2.

Monday 18

Tuesday 19

AIA/LA Executive Committee
5:00 pm. Call (213) 380-4595.

Focus on Architects
Featuring Barton Myers, AIA, on Expo '92 in Seville, Perloff Auditorium, UCLA, 6:30 pm. Call (213) 380-4595.

Wednesday 20

Westweek '91
Continues through Friday 22 at Pacific Design Center. Call (213) 657-0800.

Stanley Tigerman and Victoria Casasco
SCI-Arc lecture series, SCI-Arc Main Space, 8 pm. Call (213) 829-3482.

Professional Affiliates
6:00 pm. Call (213) 380-4595.

Thursday 21

Health Committee
3:30 pm. Call (213) 380-4595.

Minority & Women Resources
6:00 pm. Call (213) 380-4595.

Friday 22

Loss Prevention and Professional Liability
Seminar sponsored by Narver Associates for the Pasadena & Foothill Chapter, Pasadena City College, Room #235, 1:30-6:00 pm, $25/members, $45/non-members. For reservations, call (818) 796-7601.

Weekend

Saturday 23

Model-Making: Tricks of the Trade
UCLA Extension workshop, 1338 Third Street, Santa Monica, 9:00 am-3:00 pm, $50. Call (213) 825-9414.

Sunday 24

Palm Sunday

Monday 25

Tuesday 26

Wednesday 27

Codes Committee
5:00 pm. Call (213) 380-4595.

Diana Agrest and Gisue Hariri
SCI-Arc lecture series, SCI-Arc Main Space, 8 pm. Call (213) 829-3482.

International Lighting Design Awards
IES lecture and dinner, Little Joe's Restaurant, 7-9 pm. (213) 202-1566.

Jack Travis
Lecture sponsored by Women & Minority Resources, 6:30 pm, Venice Artblock. Call (213) 380-4595.

Thursday 28

Professional Practice
5:45 pm. Call (213) 380-4595.

Los Angeles Auto Cad User Group
Burbank Main Library, 110 Glenoaks Road, Burbank, meeting room. Call (818) 762-9966.

Friday 29

Good Friday
Chapter office closed.

Weekend

Saturday 30

First Day of Passover

Sunday 31

Easter

April 1

April 2

AIA/LA Executive Committee
4:00 pm. Call (213) 380-4595.

AIA/LA Board of Directors
5:30 pm. Call (213) 380-4595.

USC Architectural Guild Dinner
Honoring Robert Kennard, FAIA, USC Town & Gown, 6 pm, $75/Guild members, $100 non-Guild members. Call (213) 740-4471.

April 3

Ray Kappe
SCI-Arc lecture series, SCI-Arc Main Space, 8 pm. Call (213) 829-3482.

April 4

Urban Design Committee
6:00 pm. Call (213) 380-4595.

April 5

RHIDEC
Sixth annual restaurant, hotel, international design exposition and conference continues through April 7 at LA Convention Center. Call (212) 391-9111.

Weekend

Saturday 6

Pershing Square Landmarks
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Terra Cotta
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Little Tokyo
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Art Deco
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Broadway Theaters
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

April 8

April 9

Associates Board Meeting
6:30 pm. Call (213) 380-4595.

April 10

Julius Shulman's 80 1/2 Birthday
Celebration at Pacific Design Center. Call (213) 380-4595 for details.

April 11

April 12

Eco Expo
First national environmental consumer trade show open at the Los Angeles Convention Center. Call ((818) 906-2700.

Please contact AIA/LA at (213) 380-4595 to verify event times and dates.

For more information on AIA/LA committee activities, contact: ***Architecture for Education***, *Norberto R. Martinez, AIA (213) 306-4708;* ***Architecture for Health***, *Richard Checel, AIA (818) 405-5340;* ***Awards Program***, *Michael Franklin Ross, AIA (213) 826-2500;* ***LA Prize***, *Barton Myers, AIA (213) 466-4051;* ***Historic Preservation***, *Timothy John Brandt (818) 769-1486;* ***IDP***, *Dana Tackett (805) 496-1101;* ***Interior Architecture***, *Margaret Hueftle Cagle, AIA (818) 340-2887;* ***Large Practice***, *Marvin Taff, AIA (213) 277-7405;* ***Liability***, *William Krisel, AIA-E (213) 824-0441;* ***Professional Practice***, *Bernard Altman, AIA (213) 204-2290;* ***Programs/Professional Development***, *Robert J. Anderson, AIA (213) 463-4404;* ***Small Projects (Practice)***, *Donald C. Axon, AIA (213) 476-4593;* ***Architects in Education***, *Lionel March (213) 661-7907;* ***Architects in Government***, *Maria Campeanu, AIA (213) 620-4517;* ***Architecture for Housing***, *Manuel Gonzalez, AIA (213) 394-0273;* ***Building/Performance & Regulations***, *John Petro, AIA (213) 207-8400;* ***Communications/Public Relations***, *Michael J. Kent, AIA (213) 826-2500;* ***Westweek***, *Frank Fitzgibbons, AIA (213) 624-8383;* ***LA Architect***, *Arthur Golding, AIA, (213) 622-5955;* ***Government Relations***, *Victor J. Nahmias, AIA (818) 879-9656;* ***International Relations/Hospitality***, *Raymond Kappe, FAIA (213) 453-2643;* ***Licensing Task Force***, *William Krisel, AIA-E (213) 824-0441;* ***Urban Design***, *Jim Black, AIA (213) 380-2102;* ***Associates***, *David A. Ferguson (213) 558-0880;* ***Real Problems Design Competition***, *Steven D. Geoffrion (213) 278-1915;* ***Sandcastle Competition***, *Andrew E. Althaus (805) 496-1101;* ***Student Visions for Architecture***, *Jeffrey T. Sessions (213) 933-8341;* ***Districting***, *Gregory Villanueva, AIA (213) 727-6086;* ***Ethics***, *Herbert Wiedoeft, AIA (213) 413-3131;* ***Fellowship Nominations***, *Norma M. Sklarek, FAIA (213) 454-7473;* ***Library***, *James R. Combs, AIA (213) 388-1361;* ***Long Range Planning***, *Rex Lotery, FAIA (213) 208-8200;* ***Membership***, *Robert H. Uyeda, AIA (213) 250-7440;* ***Membership Directory***, *Janice J. Axon, HAIA/LA (213) 476-4593;* ***Mentor's Hotline***, *Morris Verger, FAIA-E (213) 824-2671;* ***Minority & Women's Resources***, *Michaele Pride-Wells, AIA (213) 399-1715;* ***Office Operations & Management***, *Joseph M. Madda, AIA (213) 394-7888;* ***Past Presidents Council***, *Donald C. Axon, AIA (213) 476-4593;* ***Professional Affiliates***, *Brad Elder (213) 474-5710;* ***Students Affairs***, *Michael Hricak (213) 823-4220, 829-2074;* ***Women's Architectural League***, *Maureen Vidler March (213) 661-7907.*

Letters to the Editor

Protesting Protest
I deeply resent your inclusion of the ADPSR "Protest" in the February mailing of *LA Architect*. I belong to the AIA because I am an architect, not a sociologist or political protester. If the L.A. Chapter continues to imply its endorsement of various political causes, I will join another chapter. I do not wish to have my dues spent on postage for causes which I do not support and I expect appropriate action be taken to discontinue this practice.

John F. Adams, AIA

As noted in the disclaimer printed in *LA Architect*'s masthead, and in the letter from the Board of Directors enclosed with this issue, "opinions stated are those of the authors only and do not reflect the position of the AIA or the Los Angeles Chapter." The ADPSR paper was accepted by *LA Architect* as a paid advertising insert, and as such, no member dues were spent on its printing or mailing. In order to clarify any misunderstanding, *LA Architect* plans to expand this statement in its masthead, and require future advertising inserts to be labelled as such.

Noel Millea
Editor

On Living Downtown
My experience with the homeless was personal. While in college, I lived in my car, took showers in the gymnasium and ate when I had money. This life style was not very much different than from my own parent's early migrant roots.

This is why I do not agree with nor share any of the interpretations of the data or material supplied in glimpse into housing for the homeless as stated in "On Living Downtown" (*LA Architect* December 1990).

I do not know how many SRO homes the writer has visited or lived in Downtown, but I hope it was a sizable number since once inside these homes and apartments she got the full impact to conclude that "SRO-type housing basically works". I do not think it works, it might work for the police or the politicians but it does not work for the homeless (sic).

The poor do not need to be treated punitively or in ways which reinforce feelings of dependency. We all assume that the homeless are incapable of running their own lives and that therefore they need not be given the same rights as the rest of society, remembering that they have not broken any laws. So why "the need for security systems, alarmed exits, barred windows and personal hygiene-related facilities"? This middle-class orientation is irrelevant to the pathology of poverty and is what makes ghettoization continue and intensify and as I see it not a solution, no matter what the cost (sic). And as we know "for $120 or so per square foot" building cost, SRO facilities could be custom in design.

The homeless are not subhuman and they are not responsible for their own bad condition of living in the streets or in their cars. I think that the writer needs to know this and explore other SRO design solutions since her only design concern seems to be to the signage of these facilities.

I hope I am sucessful (sic) in my frustrating attempt to make clear on paper what seems so clear in my mind.

David J. Mesa, AIA

Virginia Tanzmann replies:
Rather than try to respond point by point to Mr. Mesa's impassioned statement of opinion, I conclude that he missed the basic message of my article, in which I hoped to explain that a variety of approaches to the creation of housing downtown are now underway. Written less from a point of view of advocacy of any one housing type and more as an update on recent developments, I hoped my report would add constructively to the discussion of how architects can fulfill our charter to improve the quality of life for the users of our projects.

Decent, safe, and dignified low-cost housing downtown is the goal of a variety of institutions. The need for this housing is great, and SRO-type housing is just one model. Downtown, whether for low-income, middle-income, or wealthy people, there is clearly a shortage of the amenities that make living there reasonable or comfortable.

Mr. Mesa's implication that our clients treat residents in their projects "punitively or in ways which reinforce feelings of dependency" is not borne out by fact. In my observation of our various clients and their colleagues, there is no evidence of paternalism or denial of rights. Rather, we see (and share in) an unswerving commitment to assisting people to reach their goals through self-improvement, and the residents are generally eager participants. The need for security and cleanliness is obvious if residents are to think of their abodes as "home." We see no hidden agenda.

During his rather brief tenure with our office, Mr. Mesa appeared enthusiastic about our projects and their reflection of the firm's desire to work on assignments that address social needs. I hope his newfound qualms may be relieved as he reacquaints himself with the issue and perhaps becomes part of the solution.

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Marketing/Management consulting firm seeking account executive. Candidates must have experience working with architecture, engineering, construction firms. Income based on client load. Mail resume to: Lloyd Bakan Consultants, 13400 Maxella Ave., Ste. F-250, Marina del Rey, CA 90292.

NEWS AND NOTES, continued from 3

scribe to a special architectural lecture series planned for 1992, and a seminar and book-signing program.

The Foundation's work depends on the support of its membership as well as grants and donations. Membership dues range from Associate ($25) to Patron ($1000). Applications and more detailed information on membership can be obtained from Executive Management Services, 2550 Beverly Boulevard, Los Angeles, CA 90057, (213) 389-6490. We look forward to welcoming you to our membership and encourage your active participation.

J. Frank Fitzgibbons, AIA
President, AFLA

Code Talk

On January 10, 1991, AZ 90-1439 (ZAI) repealed ZAI 1270 which provided that in "hillside" areas established by the Office of Zoning Administration and determined to be significantly impacted by topographical features, no side yard setback along the side street lot line of a corner lot or front yard setback would have to be observed by a structure. This section also determined that the prohibition against detached accessory structures within 35 feet of a front lot line did not apply. ZAI 1270 recognized that certain provisions of the area requirements concerning front and side yards and location of accessory buildings which were designed for the "normal type," fairly level and typical city lot could not be equitably applied to lots located in hillside or mountain areas.

Over the years the designation of streets as "hillside" allowed the construction of detached accessory buildings (e.g., a garage) to be located at or near the front property line which resulted in garage doors opening over the public way and cars backing over the public way before visibility was possible.

According to Robert Janovici, newly appointed Chief Zoning Administrator for the City of Los Angeles, the discontinuance of this policy originally was based upon concern over safety and liability. Subsequently, the City's involvement with environmental consciousness groups as well as litigation over hillside developments forced the repeal of ZAI 1270.

Recent interim control ordinances (ICOs) and special project ordinances such as the Girard Tract Specific Plan Ordinance No. 165040 and the South Mulholland Ordinance No. 164765 either obviate ZAI 1270 or exclude its application to properties within the regulated area. When passed, the Hillside Ordinance will replace most ICOs.

The repeal's effective date was extended to March 15, 1991 so that acceptable plans could be filed with the Department of Building and Safety for plan check. The Chief Zoning Administrator is preparing an administrative interpretation that would permit a reduction to a five foot front and side yard setback along a street in "hillside" areas. Section 12.22 B-C permits front and side yard reductions under certain conditions.

Members whose projects are affected should contact Jon Perica, Associate Zoning Administrator at (213) 485-3851.

Rudolph V. DeChellis, AIA
Co-Chair, Codes Committee

Architecture for Health

The January meeting on "Planning and Technology for Radiology and Other Imaging Modalities" featured James Staublin, who spoke to the committee on the topic of planning the ultrasound suite. Ultrasound (sonography) is based on the principles of sonar, and records size and shape by tracking reflected sound waves. It is a safe alternative for imaging, as it does not utilize any radiation. Planning criteria were provided for a typical outpatient ultrasound suite, with suggested layouts of a typical suite. One of the directions of outpatient imaging facilities is combining ultrasound with mammography. The trend in radiology and imaging equipment is in the direction of complete digital systems. This combined with laser technology suggests the demise of the traditional darkroom for film processing, as more electronic technology is developed. As a final note, an increased awareness of electrical power and its effect upon digital equipment will require that the architect and the electrical engineer become better informed on the impact of power line disturbances and the effect upon medical computer systems, as well as terminal and other electronic components of imaging equipment.

The February meeting featured William Taylor and Marshall Lew, presenting the topic "Current Trends in Seismic Design and the Base Isolation System."

Richard Checel, AIA
Chair, Architecture for Health

New Members

AIA. Kyoko Adachi, *Hellmuth Obata & Kassabaum*; Eric A. Anderson, *F.S.L.W. Architects*; G. Kent Collins; Stephen P. Diskin, *Erik Lerner & Steve Diskin Partners*; Katherine A. Dowdell, *Gensler*; Edmund Einy, *Nikken America, Inc.*; Roy Furuto, *Furuto Rubio & Associates*; Steven M. Kook, *Healthcare Environments, Inc.*; Richard Landry, *Landry Design Group, Inc.*; Craig S. McMahon, *Gensler*; Thomas J. Nelson, *Hellmuth Obata & Kassabaum*; Robert W. Parmele, *Robert W. Parmele & Associates*; Janus J. Welton, *Walt Disney Imagineering*; Jann C. Williams, *Cooper Robertson & Partners*.
AIA Reinstatement. J. Mark Krukiel, *RTKL Associates*.
Advancement to AIA. Russell E. Myers, *Hutner Appel Architects, Inc.*; Jeffrey T. Sessions, *Wavell-Huber Wood Products, Inc.*
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Emeritus. Austin W. Daly; Stanley B. Epstein; Joseph Kichaven.
Student. Kenneth Ray Hooper, Jr., *El Camino College*.
Transfer In. Joseph Catalano, *RAW Architecture, from New York*; David Fridlund, *Gensler and Associates, from Ventura*; Michael J. Hardy, *AIA, PBS Buildings, from Washington, D.C.*; Sina Khajavi, *Plus Architects, from Houston*; Jerome Newman, *Blue Cross, from San Francisco*; David A. Thurman, *Gensler and Associates, from Orange County*; Eddie S. Wang, *the Jerde Partnership, from Pasadena*.
Transfer Out. Robert S. Barnett, *the Hiller Group, to New Jersey*; Peter de Brettville, *to Connecticut*; Marianne J. Kennan, *Bechtel Corp., to San Francisco*; John MacAllister, *Anshen + Allen, to San Francisco*; Robert Panuncialma, *Invention, to Pasadena*.

The AIA/LA Associates wishes to thank the following sponsors for their support of the **STUDENT VISIONS FOR ARCHITECTURE** Program 1990

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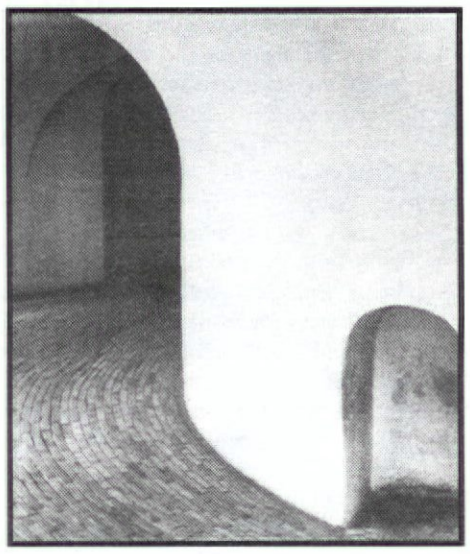
ABERCROMBIE ON INTERIORS

A Philosophy of Interior Design, by Stanley Abercrombie, Harper & Row, New York, 1990, $25.

Through the last decade there has been significant advancement in the development of interior design as an independent discipline. Particularly important is the development of specific educational standards and curriculum as well as the implementation of legal recognition. Along with these developments there is a growing need to isolate a philosophy that will provide direction and motivation to a blossoming profession.

In years past, the inside of buildings has been intimately woven with all other aspects of the architecture. Of course there have been particular occasions when the interior of a building has been produced by a designer other than the architect of the building. However, such occasions were the exception, not the rule.

The intimate relationship between the essence of the outside and the inside of buildings of the past is not as apparent in our structures today. We build structural frame skeletons and hang paper thin barriers to the weather. In comparison to methods of building in the past, there is very little matter left between the outside and the inside from which to develop an interior design. Our problem today is what to do with undefined and featureless space. Now more than ever there is need for a philosophical basis for the development of interior design.



Abercrombie's own images of interiors: round tower in Copenhagen University's Trinitatis Church; and pierced marble screen in the Amber Fort near Jaipur.

A Philosophy of Interior Design by Stanley Abercrombie is the result of a 1987 debate about interior design licensing between Abercrombie and his friend James Stewart Polsheck, then dean of the School of Architecture and Planning at Columbia University. Polsheck was opposed to licensing interior designers because, as he said, "it lacked a body of theory." This book is the attempt to indicate the background, history and theoretical underpinnings that could support a philosophy of interior design.

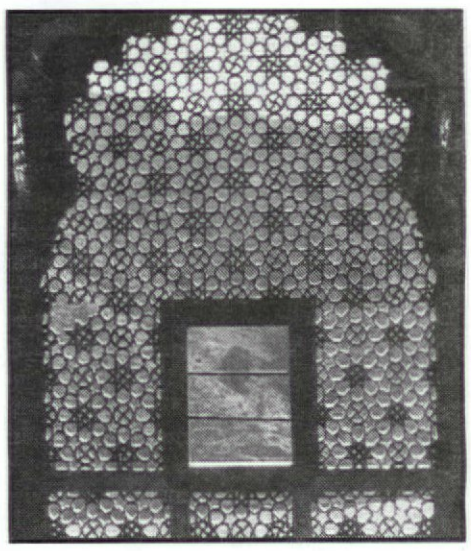
It is clear at the beginning of the book that Abercrombie is describing an approach to understanding interior design that is not new, in that it is subsumed in theories of architecture. Indeed, Abercrombie turns to the large body of architectural theoretical writing for major philosophical insight into interior design. As Abercrombie states in the preface, "This book is therefore not a presentation of the invention of interior design philosophy but simply a reminder of philosophical insights that have long existed."

Most common to architects' direct experience are the chapters entitled "The Plan, Furniture, Ornament," and "Conclusion: the Primary Concept." However, architects can also learn much from the chapters on "Furniture" and "Ornament," because these are areas of interior design in which architects generally have little experience.

Perhaps the best philosophical statement in the book is found in the chapter on "The Plan" in which Abercrombie writes, "What is wanted is not just more variety of physical equipment and surface finishes but also a recognition that the human animal is adaptable to--and often craves--variety in light levels, variety in sound levels and sometimes even variety in temperature." This idea should sound surprisingly familiar to architects who have been trained in the notion that form is perceived in light, and space is more than an experience of volume.

In concluding his book, Abercrombie says, "These intimate spaces are the screens on which we project our inner visions; they are the shells from which we view the world beyond, their windows our eyes, their walls and ceilings our security, their furniture and decor our convictions and our fancies. They are our most personal art."

Ivan Preston, AIA
Mr. Preston, *LA Architect*'s new Books Editor, is a principal of Kistner, Wright and Preston.



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CADD AND INTERIOR DESIGN

The effect of CADD on design is something like the effect of internal combustion on a trip to San Diego. The route, the scenery, the destination, even what you do when you get there, may all be the same, no matter how you travel. The major differences are comfort and the increased amount of time that the engine places at your disposal.

You may choose to work three extra days after the departure of your friend who travels to San Diego by ox cart. You leave at the last minute and roll into town at the same hour as he. Or you may set out when he does, immediately leave the ox cart in your dust, and have three more days to play or work at the other end. While he's pitching camp for his first overnight at Mission Viejo, you're sipping margaritas in Old Town.

And so it is with CADD. The design process is a lengthy journey that begins at programming and ends at construction. Whoever undertakes any part of it today travels by way of CADD. Its effects are far reaching, and no one in the design industry--architect/designer, manufacturer, or dealer--*no one* escapes them. How the participants choose to exercise those options, however, depends largely on their understanding of design and their role in the process.

Every part of the process involves some measure of the creative to give the client what he needs. At the pure design end of the spectrum, the designer views the project as objectively as a biochemist studies a molecule. The data in the case of design are the client's strategic plan, which considers where and how, and the programming, which looks at needs, numbers, and adjacencies. For assembling this diverse data, the computer is an ideal and indispensable tool. But the creative mind interprets the data and responds with a space plan and a palette of finishes that make the most of the space.

For executing the design, CADD gives the designer speed, accuracy, and the ability to consider many alternatives quickly. The benefits are enormous. If the designer with the big concept uses a computer, then the drawings are rendered accurately at the first pass, which enables the designer to bypass many steps. Construction documents are expedited and scheduling, coordination, and project management and construction administration become more readily manageable.

At the supply end of the spectrum, the manufacturer and dealer's task is to fill the order, another job perfectly suited to the computer. Three years ago, maybe 75 percent of dealers did not take advantage of it: today, all of them do. Automated specification enables them to manage their inventories more economically with less clerical labor and a smaller clerical staff. The database provides the cost and a drawing of every piece of furniture. It tracks the time involved in manufacture and coordinates the storage and delivery schedule.

The relation of automated specification to design is illustrated in the story of one of our former designers. Professionally trained and experienced in the design side of the business, she left our firm and moved to a dealership which represented a group of manufacturers. Though her new business card read "Senior Designer," her function was not to "design" with the free reign available to the objective architect/designer. It was instead to apply her skills in the service of her new employer. She helped him, with unusual understanding of the designer's intentions, to access and provide from the dealer's product line the handles, knobs, and legs of tables that the design called for--literally the nuts and bolts of the project.

Can we say at journey's end, when everyone's work is done and the space is built, that automated specification with the database computer has been helpful in design? Most emphatically, yes.

But in determination of what design will be, no. Architects and designers respond creatively to the strategy and the program. As the client's advocate, they must be free to select the right piece of furniture; to stay neutral, they resist identification with a specific dealer or product line. In this context, automated specifications are irrelevant.

On *how* designers design, the effect of the computer is another matter. It principally involves the thought process, where CADD enables them to examine discretionary choices in a more dynamic way. For them, the journey is not leisurely, because the computer drastically shortens the intervals between the decisions they must make. The brief response time, which pushes them harder, also tires them more quickly.

And these days, the journey doesn't end with your arrival in San Diego. When you get there, there's a whole new city to be explored. In terms of CADD, this means the enormous job of facilities management. This relatively new field is a natural follow-on to automated specification. One program we have looked at can go so far as to monitor the condition of building systems. It prints out work orders for replacements, along with pictures of the parts in question, pictures of the tools necessary to do the job, and instructions for making the repairs. At the end of the year, the program will balance the costs of maintenance against the value of the item and advise you on whether to replace it or not. The use of the computer doesn't materially affect the look of the design, but it has refined the design process.

And then, of course, once you've explored San Diego, there's a border into a whole other country, only a few minutes away.

Ann Moore
Yousef Jalali
Ms. Moore and Mr. Jalali work for Gensler and Associates, Los Angeles.

How most insurance programs measure claims processing time

JUNE	JULY	AUGUST
1 2	1 2 3 4 5 6 7	1 2 3 4
3 4 5 6 7 8 9	8 9 10 11 12 13 14	5 6 7 8 9 10 11
10 11 12 13 14 15 16	15 16 17 18 19 20 21	12 13 14 15 16 17 18
17 18 19 20 21 22 23	22 23 24 25 26 27 28	19 20 21 22 23 24 25
24 25 26 27 28 29 30	29 30 31	26 27 28 29 30 31

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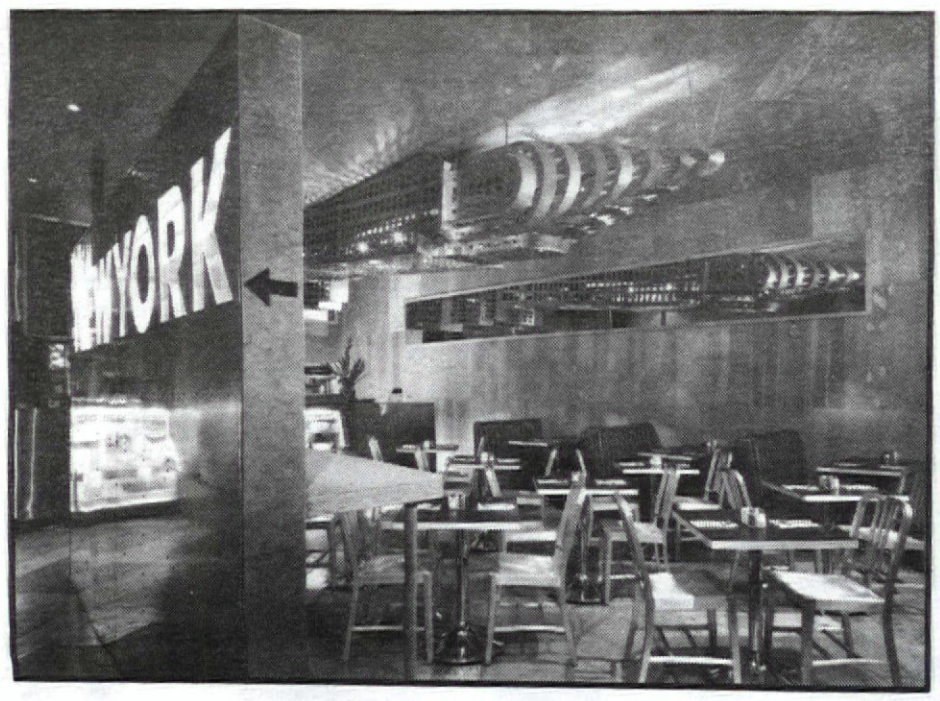

The postmodern design vocabulary used by RAW Architecture for Dr. Emily Bloom's office was described by the client's husband, erstwhile architect and project consultant Peter Leffe, as an ancient Greek reference to a "temple of beauty," or in this case a Beverly Hills dermatologist. Project designer Steven Lott spoke more in terms of designing a backdrop for the client's extensive art collection, ranging from works by Juan Miro to Sylvester Stallone. The 2,800 square foot office is organized around a central corridor terminating in a service pavilion, around which are located the examination rooms and offices for two doctors. The thick, sculptural walls on either side of the central corridor are carved out to provide sculpture boxes for the client's art, hidden mechanical and electrical panels, and display cases for the client's products. Materials are confined to a palette of black, gray and white--to defer to the art--and include glass, glass block and marble.

Frank Gehry's design for the New York Bagel Co. is proof that an interior can succeed despite a modest exterior. Located in a mini-mall on San Vicente in West Los Angeles, the small space is transformed by panels of Douglas Fir plywood and concrete into the New York of the visitor's imagination. The tables, the chairs, the red vinyl booths are all standard delicatessen fare. But the plywood that covers the walls and creeps up across the ceiling, where a galvanized steel replica of the Chrysler Building emerges, spears two bagels on its spire, and hangs suspended above the dining tables--this is something else altogether. Like so much of Frank Gehry's work, it isn't architecture, it's magic. The owner, David Rosen, a transplanted New Yorker, professes to love the space, but one wonders what Freud would say.

Above: New York Bagel Co., Los Angeles (photo by J. Scott Smith).

PART-TIME POSITIONS

The Graduate School of Architecture and Urban Planning at UCLA invites applications for part-time, lecturer positions in the Architecture/Urban Design Program, beginning academic year 1991/92. Teaching areas may include Architectural Design, Urban Design, Policy, Programming and Evaluation, Technology, Design Theory and Methods. UCLA is an Equal Opportunity/Affirmative Action Employer. We are interested in receiving applications from and recommendations of minority and women candidates as well as other qualified persons.

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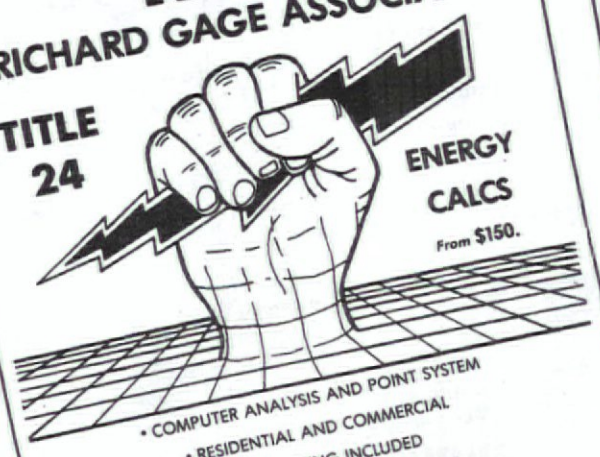

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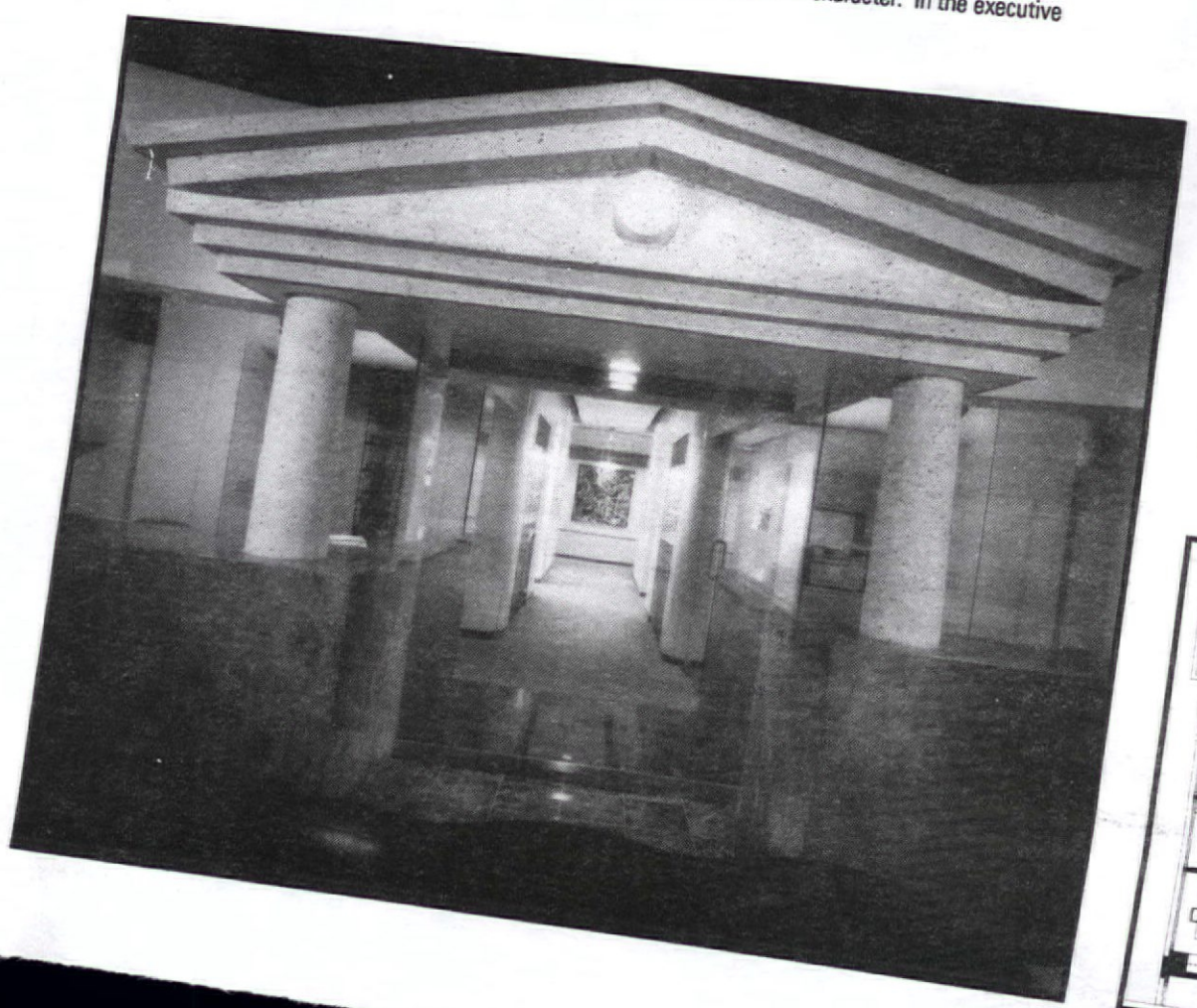
Top left: *stairwell, Columbia Studios Tri Star offices;* top right: *Columbia Studios lobby;* above: *Klein Tools conference room, Chicago (photos courtesy of Hedrich Blessing);* below: *office of Dr. Emily Bloom, Beverly Hills.*

Latham & Watkins' National Administrative Offices (a lower budget design project than the award winning law offices in First Interstate World Center, also an SOM project). Located in the Biltmore Tower, the offices provide complete administrative support for the international law firm's 630 attorneys. Designed for a cost of approximately $46 per square foot (including furniture, most of which was reused from Latham & Watkins' old offices), the spaces makes the most of the use of color and texture. Ceiling slabs and some structural columns were cleaned and left in their original condition, except for a coat of paint, not only to save money, but also to preserve ceiling height and original character. Support functions and mechanical and electrical systems are located along the central bay, leaving the two perimeter bays for circulation and workstations, with high ceilings and views to Pershing Square and the Biltmore courtyard. The excessive plumbing required in hotels was removed where possible, and otherwise grouped inside enlarged structural columns. Sensitive color combinations distinguish functional zones--pale yellow on the outer walls, and deeper colors like cobalt around the central core--and render more expensive detailing a moot point.

Other firms honor the principle of correspondence between interior and exterior to a greater or lesser extent, often depending on the demands of the client. Gensler and Associates' Los Angeles office recently finished work on the Columbia Studio Plaza in Burbank. Gensler was responsible for both the interior and exterior design, and while the blond wood pattern on the walls of the main lobby corresponds closely with the design of the exterior, the building's six floors change markedly as the visitor ascends. Unlike the ground floors, the top floors assume a stark, stainless steel character. In the executive offices on the top floor, a classical molding was superimposed over this stainless steel aesthetic at the request of the client. However, overlooking the false sets in the studio's backlot in Burbank, the office design seems almost appropriate to its context.

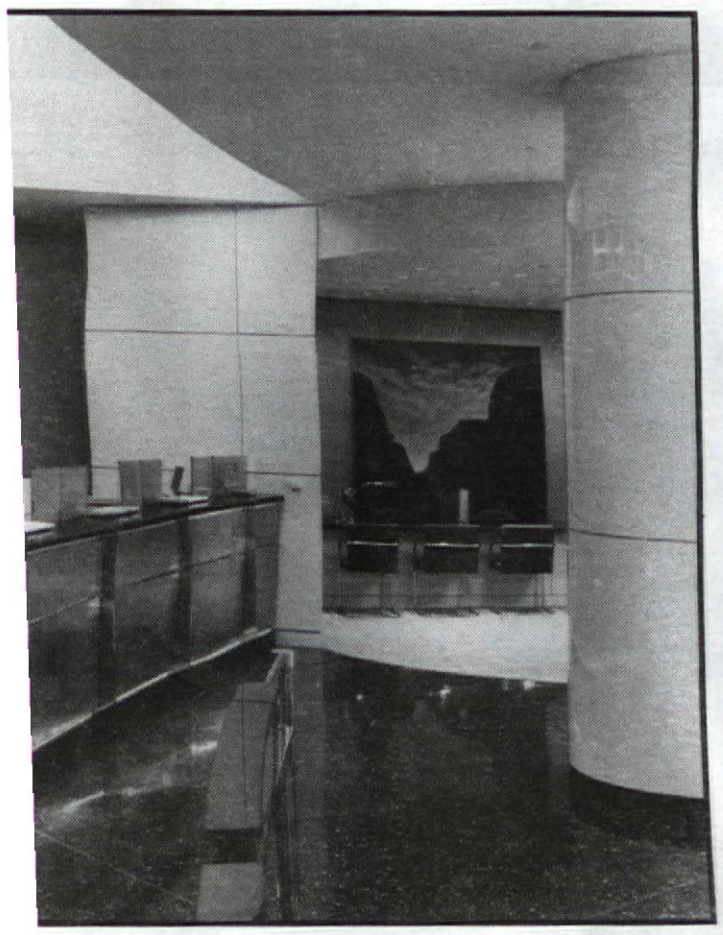
In contrast, Gensler's design for a conference/showroom for Klein Tools in Chicago perfectly dovetails interior design with client requests. To showcase the hand tools produced by this fifth generation company, project designer James Wigglesworth devised rotating panels on which tools glitter like jewelry. The design raises the roof on steel supports to recall traditional factory design and accommodate the rectangular boardroom and an adjacent exhibit room.

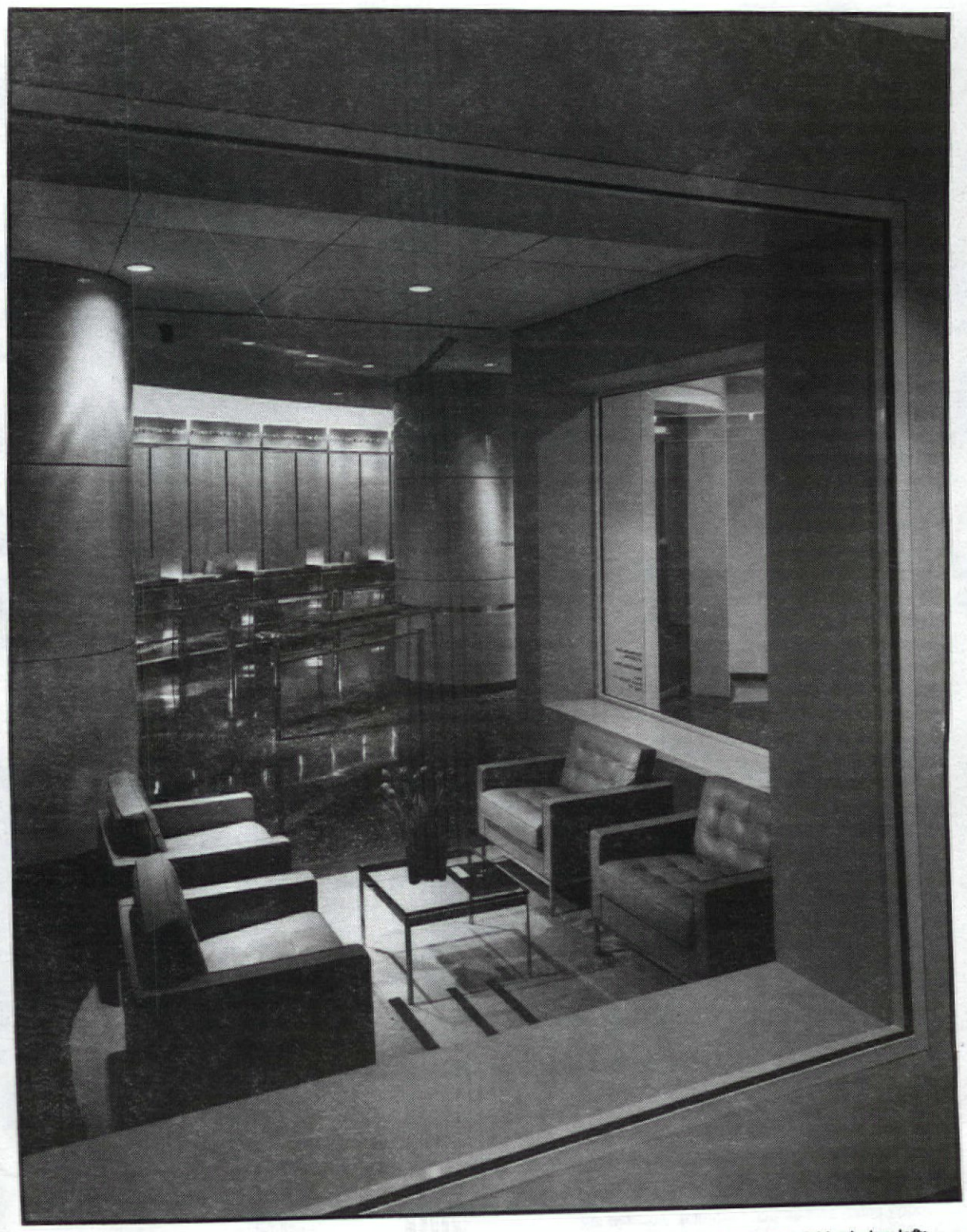


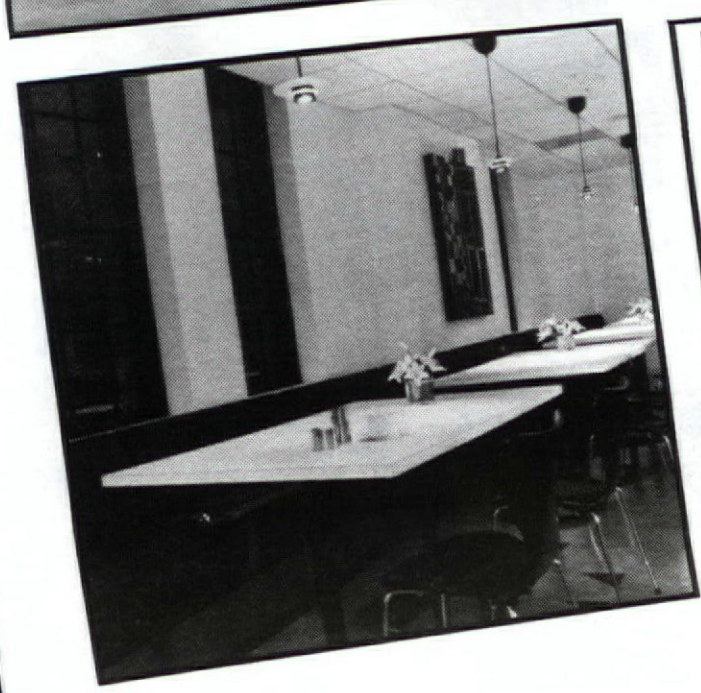
Inside LA's Interiors

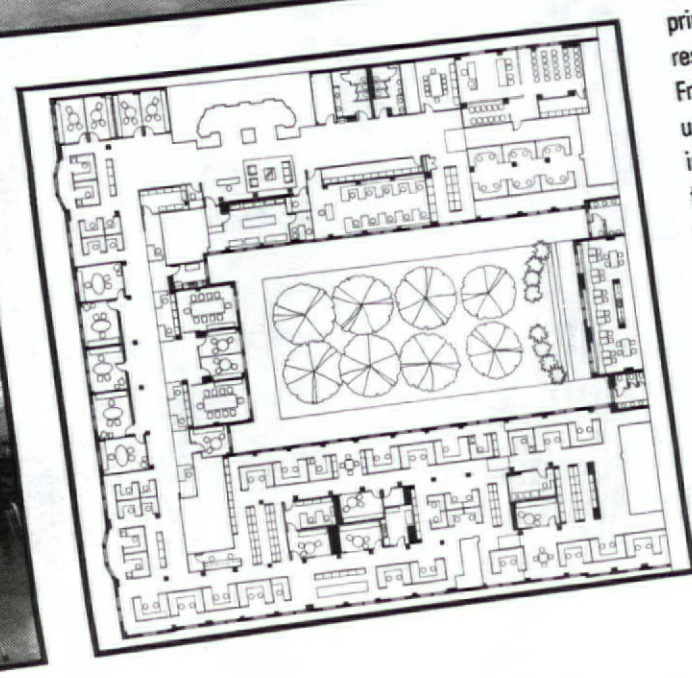
In choosing the projects to feature in this issue, we began with relatively few criteria. "Interesting" is a subjective term to apply to anything, and as interiors tend to be more personal than other design projects, "interesting" takes on a much wider range. The projects here were deemed "interesting" not by virtue of espousing an "aesthetically correct" style, but for a number of other reasons. Most of them were intriguing to the degree that they elucidated an architect's working methods or raised issues inherent in designing for someone else.

Although in the past, architects like Frank Lloyd Wright and Mies van der Rohe considered the design of the building interior inseparable from that of the building shell, this conviction is present to varying degrees in the projects shown here. Some of the architects stated as a primary design concern an interaction with the building exterior, and others confessed to losing a battle with headstrong clients. Some created a striking interior despite a banal exterior, and some never mentioned the issue of exterior at all.









Top: *First Interstate seating area and bank lobby;* **below left:** *Latham & Watkins' National Administrative Offices lobby, dining area, and floor plan.*

Discussing Keating Mann Jernigan Rottet's projects (many of which originated at Skidmore Owings & Merrill), Lauren Rottet's first comments were on the relationship between interior and exterior. Rottet noted that while she is the partner in charge of interiors, she is equally involved in the building design, and the other principals have the same degree of involvement with the design of the interiors. First Interstate's branch bank downtown (one of the aforementioned projects) reflects these principles. The design of the bank's interior responds to geometries determined by Pei Cobb Freed & Partners, the building's architects, and uses materials that correspond to those already in place. The railing of the teller lines is fabricated out of bronze and stainless steel, with thin, black granite counters, and the panels behind the tellers that screen bank operations from customers are lined with a tightly woven, industrial stainless filter cloth. Although the space is small, it easily accommodates 16 teller booths.

Not surprisingly, Skidmore, Owings & Merrill espouses a similar philosophy, evident in

Continued on 6

Functional Art and the Architect

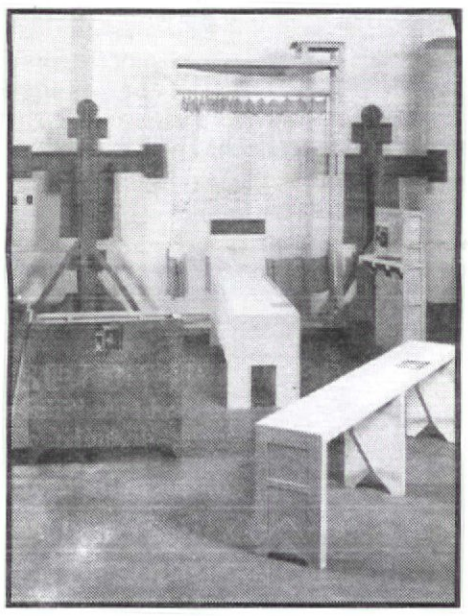
The concepts and ideals of six groups of architects are currently on display in an exhibit of furniture at the Gallery of Functional Art at Edgemar in Santa Monica. The exhibit, which closes March 10, features Lars Lerup, Craig Hodgetts and Ming Fung, Lorcan O'Herlihy and Richard Warner, Dagmar Richter, Gregg Fleishman, Robert Mangurian and Mary Ann Ray.

In judging furniture by architects, aesthetics, craftsmanship, and surely function come to mind as criteria.

If one were to evaluate the work strictly from a functional viewpoint, only the furniture designed by Gregg Fleishman succeeds. Fleishman explores the nature of wood by cutting out shapes from a sheet of plywood, which miraculously results in a chair. Aesthetically, Fleishman's chairs are not as refined as some of the other architects' work, however the craftsmanship is excellent, and the chairs are very comfortable. The series begins in 1975 and ends in 1988. The depth of the architect's exploration of the material is obvious.

In terms of aesthetics, the pieces by O'Herlihy/Warner seem to be the most focused. Certainly comfort cannot be an important factor in their work. The chaise lounge (a la Corbusier) looks elegant, but when it is occupied, the thin leather pad barely cushions the rigid steel structure. The most successful piece from both a practical and an aesthetic standpoint is the three-part screen constructed out of wood, glass and steel. Each material is used in a simple but effective way, cutting the planes into shapes dictated by the screen's operation.

Clockwise from top right: cork and aluminum chair, Hodgetts and Fung; "T-chair," Lars Lerup; wood chairs, Gregg Fleishman; chairs and screen, Lorcan O'Herlihy and Richard Warner; furniture from Giotto's paintings, Robert Mangurian and Mary Ann Ray.



Movement and aerodynamics are reflected in the "Duck Stand" and "Airframe" furniture by Hodgetts and Fung. The aluminum has the look of strength, but at closer inspection it deflects to the touch of a thumb. The chair is made of aluminum and cork, and seems to be a knock-off of a Charles Eames design.

Cardboard, masonite, and maple are the materials used by Lars Lerup, Sohela Farokhi and Jim Zack in their "Lean-to" closet and chest. The closet is clever, but it seems impractical to have shelves of cardboard. Wheels make the plywood chair mobile, but do not accommodate the form of the human body. However, if constantly rearranging the room is a reason for choosing furniture, these pieces would fit the bill.

The Mangurian-Ray pieces, with their personal and religious references, serve as a foil for the rest of the exhibit. Inspired and recreated from furniture in Giotto's paintings, each piece is finished with pigmentdied plaster over wood.

One of the pieces by Dagmar Richter, a table, was nicknamed "the table of death" when the curator nearly cut off her hand attempting to disengage it from the wall. The other piece, a horizontal tower named "Table 1/2/3," is marred by cracked glass, structurally damaged from the process of sandblasting. Practicality is not a factor here--maybe pain is.

Although it is being shown by the Gallery of Functional Art, this exhibit may be more appropriately termed "exploratory" than "functional." Each architect explores the use of various materials, although it is mostly a matter of old ideas being rethought. The critical study of anthropomorphics seems to be overlooked by most of the architects. Moreover, the ideals and concepts professed by the architects are not realized in the built works. For furniture to be truly innovative, one has to work and rework the design. Perhaps this is the beginning for most of the architects, or perhaps it is a one shot attempt.

In addition to the furniture exhibit, a series of Sunday brunches with architects from the exhibit were coordinated by the Gallery of Functional Art. One of the brunches was held at Vista del Mar Park under the flight path of LAX. The informal gathering provided a forum for architects to debate thoughts and ideals about design. Gallery curator Lois Lambert indicated that more will be organized if architects or other parties express their interest. Perhaps a simple afternoon gathering, to keep the price affordable, would be appreciated by all in these austere times. For more information on the exhibit or Sunday brunches, call (213) 450-2827.

Another exhibit currently running in Santa Monica features conceptual drawings by 16 architects. The Bryce Bannatyne Gallery asked each architect to submit drawings which reflect their architecture. The exhibit includes local and out of town architects such as Coop Himmelblau, Richard Meier, Michael Graves, Lars Lerup, Morphosis, and Eric Owen Moss. The drawings could be placed in three categories: conceptual, abstracted reality, and factual. A few of the entries stood out from the rest.

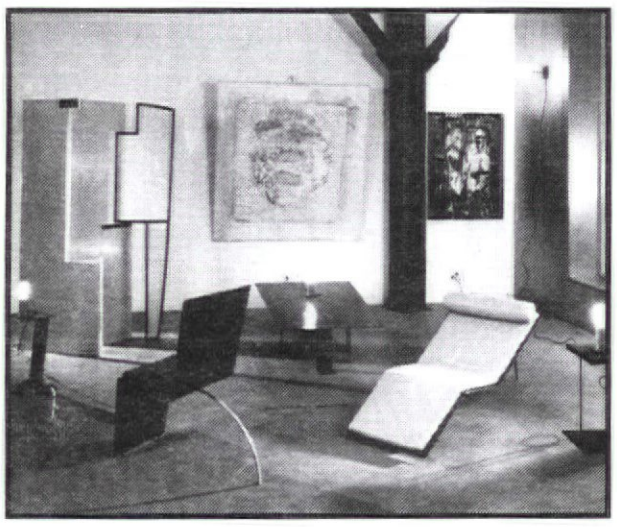
Lorcan O'Herlihy and Richard Warner's abstract mixed media on canvas and mylar conveyed the passion and spirit of their architecture. As explained, the paintings serve as points of departure which set the direction of each architectural design.

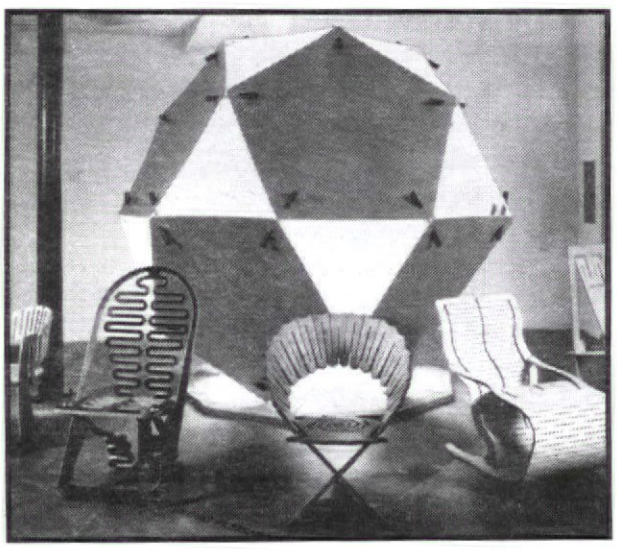
The series of finely crafted silkscreens by Thom Mayne of Morphosis, in collaboration with silkscreen artist John Nichols, reflects the abstracted reality created by simultaneous exploded views of "Sixth Street." The architect exposes a personal thought process and attention to detail in each of the pieces.

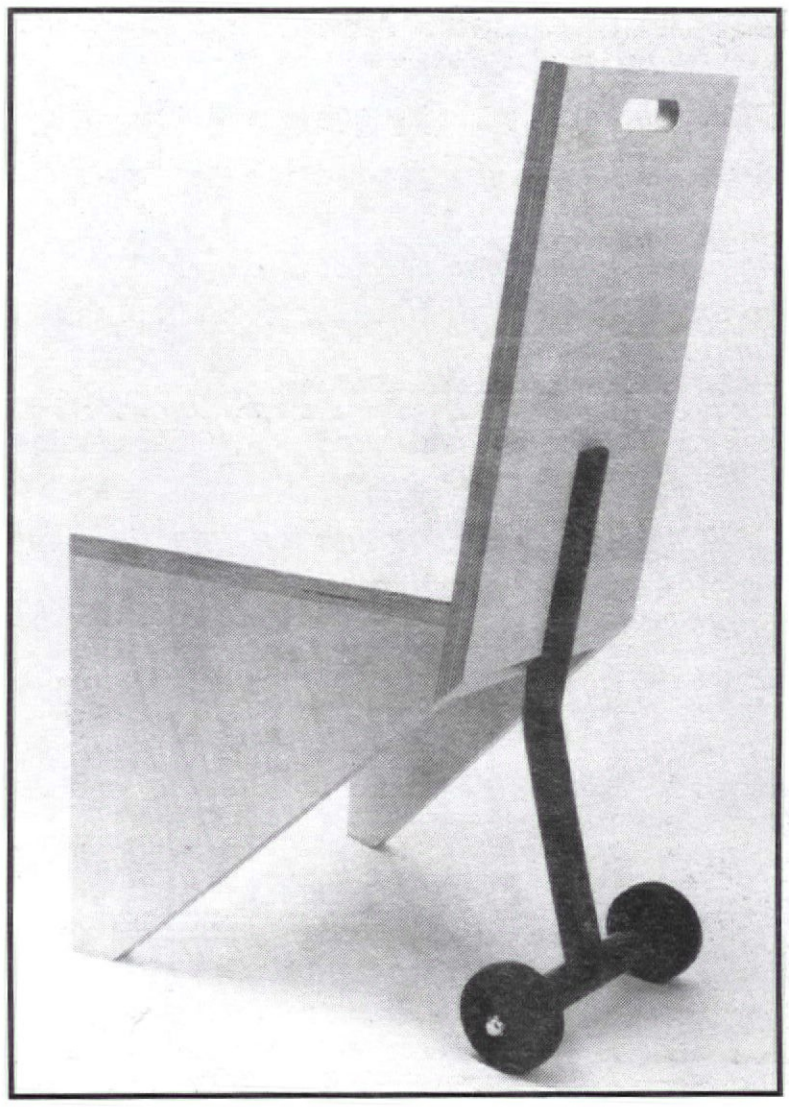
Pencil on flimsy is the medium chosen by Robert Mangurian to express his process of design in "5 houses: 5 days." Each day one plan is created at a small scale by sketching diagrams and miniature axonometrics.

The most disappointing entries comes from the talented office of Eric Owen Moss. Three of the pieces look as though they were quickly printed on standard photo paper, the type most frequently used by architects in their portfolios. To cap it off, the signature of the architect is boldly penned on each, as if to say that it made them worthy of a gallery. It is frustrating to view such impersonal pieces in an otherwise insightful display of drawings.

The exhibit continues until March 17 at the Bryce Bannatyne Gallery on Colorado near Sixth in Santa Monica. Call (213) 396-9668 for more information.







Barbara Horton Linn
Ms. Linn is an Associate with Pica and Sullivan Architects in Los Angeles.

versity campus planning, new town and other urban and regional comprehensive planning, and implementation programs for these projects.

He was in charge of numerous architectural projects that had significant impact on Southern California, such as Marina del Rey, the largest man-made small craft harbor on the West Coast; King Harbor in Redondo Beach, where the whole harbor area was remade into a marina; and Sea World in San Diego.

Southland served as the master planner and architect for Marina del Rey. The 1959 master plan included establishment of the basic marina configuration (the main channel, basins and moles), land uses, parcelization, traffic, and development and design controls. Southland also acted as the bond holders' financial consultant for 20 years, until the bonds were paid off. In Redondo Beach, he oversaw an agenda started in 1960 encompassing the entire land and water use plan, parcelization, and development and design controls for King Harbor, which included functioning in an advisory capacity to the Redondo Beach City Council and responsibilities for the preparation of King Harbor's annual report. He was responsible for the Redondo Beach civic center, comprised of a city hall and police facilities building. Complementing King Harbor was another development directed by Southland, the Redondo Plaza Redevelopment Project, covering 50 acres of land with commercial, recreation, residential, and parking uses. In San Diego, he was the master planner and architect for the original Sea World development.

Additionally, he was in charge of many large-scale new community plans such as the 10,000-acre Janss' Conejo Ranch, Thousand Oaks; Calabasas Park, North Los Angeles County; a master development plan for 5,000 acres of hillside property in Palos Verdes Peninsula; Laguna Nigel, Orange County; Rancho California, Riverside County; Waterwood near Houston; and McCormick Ranch, Phoenix.

Another one of his major projects was a comprehensive program for California State University, Bakersfield which included site location studies for 11 sites; master planning; and design of a number of buildings on the campus.

A large number of Southland's projects were regional in scope, such as the State of California Development Plan for the ten-county Southern California region, and the Maryland Multi-Service Center Study which encompassed the entire state.

Government Relations

The Government Relations Committee is charged with the responsibility to provide a forum to address state and local legislative issues that impact the built environment with government representatives featured as guest speakers. This charge will remain a key part of our work.

However, the interchange of ideas and viewpoints alone is too often reactive and after the fact. In many other countries architects are heavily involved in assisting both the public and private sectors in the generation of short and long range strategies, projections and solutions. In the United States, architects have limited themselves almost exclusively to the areas of planning, design, and construction documentation of specific projects, leaving control of the future of our communities to others.

Typically we are generalists, not specialists, trained to see problems in their larger contexts. This talent, skill, and vision provides us with the ability to participate in establishing the course of development our society will follow. In response to this awareness, we have expanded our committee's goals to extend into areas that affect us in our personal and professional lives.

Beyond the federal, state, county, and city governments, there are many autonomous and quasi-governmental bodies able to exert their influence over us. Most of us have only minimal contact with many of these groups and little awareness of how they influence the things we do. In some cases, this influence will be relatively benign, in others decisions made can cost us money or time. In an effort to make us smarter and better able to deal with these issues, we have identified the following goals:

Reference Library

Establishment of a library of reference materials at the AIA/LA chapter office to do the following: identify as many of the government and quasi-government bodies having impact or influence on the planning, design and construction of the built environment; help direct a project through the various governing agencies; help promote an idea or concept to government officials and agencies; and list opportunities for architects to participate in the government process on both volunteer and income producing bases.

Speakers/Public Forum

It is the committee's goal to: provide an opportunity for elected and employed government officials, and possibly special interest groups as well, to meet with architects to discuss ideas, goals, current events and problems; to bring forward architects and other professionals to discuss opportunities for working in and with the government; and to bring forward architects and others to discuss how program or project specific issues were resolved in completing a project.

Proposed Position Papers

The committee will: identify as many as possible of the proposed laws and regulations affecting the profession; conduct reviews of the above and forecast positive or negative impacts; make recommendations to AIA/LA Board of Directors on what position should be taken and next steps needed.

The committee's first meeting is scheduled for Thursday, March 14, at 5 pm, at the chapter office. At this meeting we will go into these areas in more detail and discuss the speaker list for the rest of the year. We invite everyone to join us in this effort, and look forward to seeing you at this and subsequent meetings.

Victor Jay Nahmias, AIA
E. Jerome Tamen, AIA

Architectural Foundation

Although in existence for six years and originated under the auspices of the AIA/LA, the Architectural Foundation of Los Angeles is unknown to many architects.

The Foundation, incorporated in the State of California as a non-profit, charitable and educational organization, has as its primary focus the promotion of the designed environment. More broadly based than the AIA or ASID, AFLA provides a vehicle for interdisciplinary exchange and a public forum for promoting the value of the designed environment to its ultimate user, the public.

The Foundation's Board of Directors and Advisory Council comprise members of a variety of design fields and include an attorney, an urban planner, an art consultant, a contractor and a City Councilmember. The objective is to inform people outside the design professions that the designed environment can be as small as a closet or as large as Griffith Park. Many people are not aware that these things are the products of design, although they are aware, on one level or another, that both affect the quality of their lives.

Through tours of significant projects and studios, exhibits, and lectures by prominent architects and designers, AFLA is reaching out to the community and is providing special events to advance the appreciation and development of architecture and design. Many of our programs allow access to facilities not normally open to the public, and some allow for a more intimate view behind the velvet ropes of public facilities. Some present opposing views of the same subject, others the individual views of various contributors to a project and the response of the client.

Events planned for this year include visits to contemporary projects where members can participate in a dialogue between designers and users, a fundraiser for the development of a Los Angeles Architecture and Design Section for the downtown Central Library, the opportunity to sub-

Continued on 10

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THE DIRT ON GRASSROOTS

Every year the American Institute of Architects convenes a national conference of state, regional, and component chapter presidents, vice presidents/presidents-elect, and executive directors, along with Institute regional directors, officers and staff. Grassroots is held for the purpose of grooming leadership, surfacing and sharing common issues and solutions, and understanding the resources of the Institute available to each and every member. Last year was my first Grassroots, and it was an extraordinary event. This year, with personal relationships in place, I was able to bring to the table issues to share as well.

As an overview, the four day conference includes breakfast plenary sessions and luncheons, workshops, roundtable discussions, regional business meetings, Sister Chapter meetings, an Institute open house, the Accent on Architecture awards gala, a White House briefing, Congressional visits on Capitol Hill, and lectures jointly sponsored by the Institute, the American Architectural Foundation, and the Smithsonian.

A critical issue raised in both the Sister Chapter breakfast and the Leadership Vision Roundtable discussions was that of the Institute adequately responding to the question, "What is the AIA doing for me?" The Membership Futures Task Force identified that membership growth for the Institute is declining, while the need for its services remains high. Taking the charge to answer the question, "How can the American Institute of Architects become vital, essential, and indispensable in the year 2000 and beyond to all architects, their associates, and those allied with them?", the task force has prepared recommendations which will position the Institute to address the needs of its membership on an individual basis at the Grassroots level.

In summary, if adopted, there will be a restructuring of membership at the Institute wherein each member is treated as a client, able to choose from a menu of services according to that member's category and needs. There will be six categories of membership: architect; intern architect on a license track; associate on a non-license track; allied professionals and industries; emeritus members; and honorary AIA members. Each of those member categories will receive basic services, common to all architects and those in the profession regardless of their category. In addition, they will select targeted services depending on the role they play. In this example, the architect member might target services related to his/her role in private practice, government, corporate employment, military, education, etc. Dues dollars would cover basic and targeted services.

Beyond that, there would be optional services available to each member on a pay-as-used basis. They include categories such as awards, convention, professional development, practice aids, and insurance. The goals is to eliminate the burdensome category of Supplemental Dues and allow each member to tailor the nature of his/her membership according to specific needs which are convertible over time. This change puts your interaction with the Institute more clearly in focus with your own needs and, hopefully, creates a situation where your relationship with the Institute is essential and beneficial.

If you would like to review the final report of the Membership Futures Task Force, you may do so at the AIA/LA chapter office. I would appreciate your comments prior to May 1, 1991, so they may be discussed at the CCAIA Board meeting prior to the National Convention.

Those of us at Grassroots from California were particularly proud that one of our own, Charles Moore, FAIA, was the recipient of this year's Gold Medal, the highest honor the AIA can bestow on one of its members. Charles was in one of those unique positions where three states--California, Texas, and Connecticut--were all claiming "favorite son" rights. For our part, we would simply like to extend our heartiest congratulations, along with a deep sense of appreciation for a remarkably productive and inspiring career.

> "The Task Force recommended restructuring membership so that each member is treated as a client, able to choose from a menu of services."

Ronald A. Altoon, FAIA
AIA/LA President

In Memoriam

Ben Southland, a former partner of Gruen Associates, died in Los Angeles at the age of 73.

Southland joined the architectural, planning and engineering firm of Gruen Associates in 1948, two years after the firm was founded. This followed architectural practice in California, where he designed residential and institutional projects throughout the western states. He was named Director of Planning in 1952, Partner in 1956, and up to his retirement in 1980, was instrumental in broadening the work of Gruen Associates in the field of planning that was comprehensive in its scope.

During his 32 years with Gruen Associates, Southland directed a broad range of architectural and planning projects. His planning projects included land planning, downtown revitalization, college and uni-

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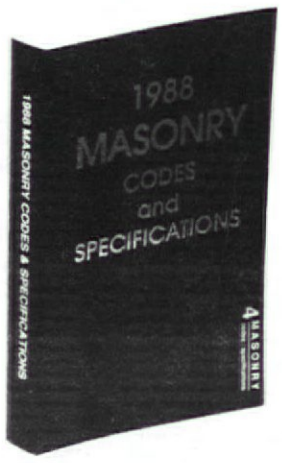

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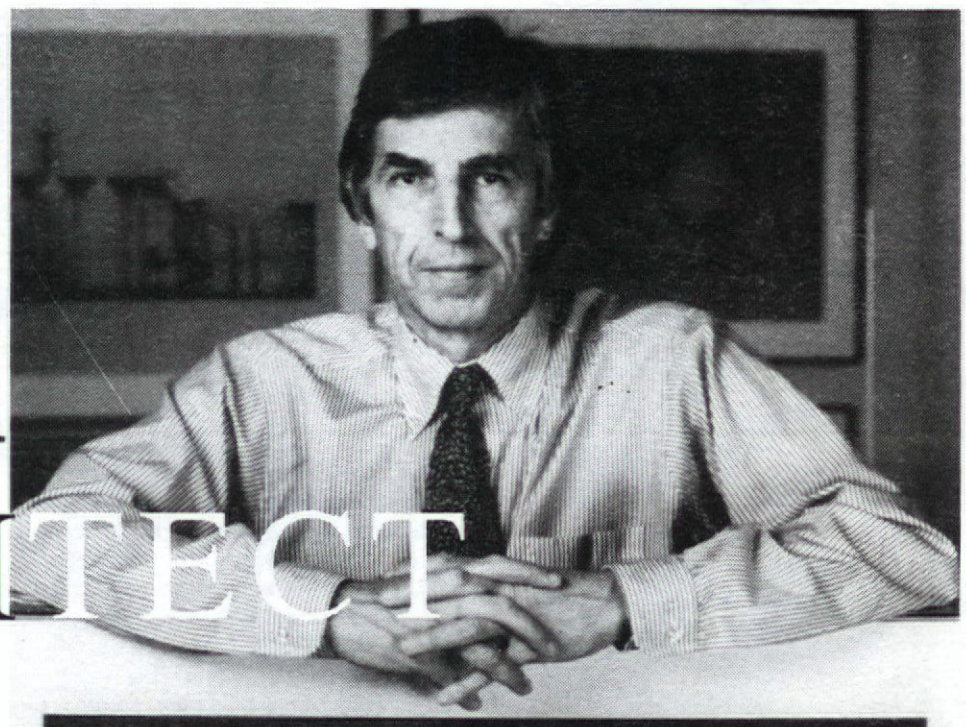
LA ARCHITECT is published monthly except for August by the Los Angeles Chapter/American Institute of Architects, 3780 Wilshire Boulevard, Suite 900, Los Angeles, CA 90010 (213) 380-5177. Subscriptions are $18 domestic, and $36 foreign. Editorial submissions should be addressed to the editor and sent to LA ARCHITECT at the publisher's address, above. Except where noted, the opinions stated are those of the authors only and do not reflect the position of either the AIA or the Los Angeles Chapter. The appearance of names and pictures of products and services, in either editorial or advertising, does not constitute an endorsement by either the AIA or the Los Angeles Chapter.

March 1991



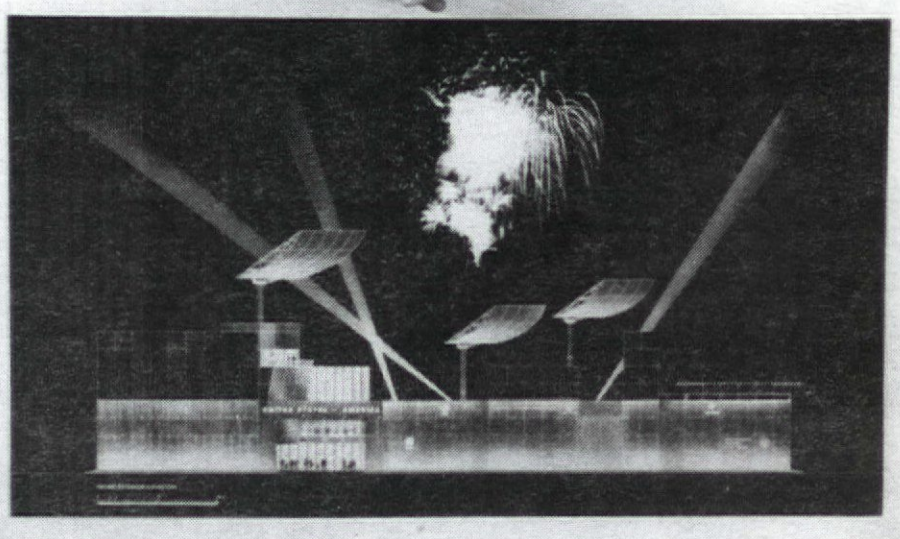
L.A. ARCHITECT

Myers to Speak at Second Focus Meeting

The AIA/LA Chapter's second general membership meeting for 1991 will focus on Barton Myers' project for Expo '92 in Seville, Spain.

Barton Myers' design for the US Pavilion has been described as depicting the heroism and adventure involved in Columbus' voyage of discovery. Entering visitors pass through a wall of water symbolizing the gateway to America. Inside, three large ship sails serve as giant sunshades, following the movement of the sun, and 50 towers recall the 50 US states.

The event will be held on Tuesday, March 19, at UCLA's Perloff Auditorium. A no host bar will open at 6:30 pm and the program will begin at 7:15 pm. The admission cost is $5 for members, and $8 for non-members. For more information, call (213) 380-4595.



UNITED STATES PAVILION EXPO '92 SEVILLE

Profiling Jack Travis

On March 27 at 6:30 pm, the Minority & Women Resources Committee will sponsor a special program featuring Jack Travis, AIA, ASID.

Travis served as a consultant to Spike Lee's new movie, *Jungle Fever*, which focuses on the trials of a young black architect, and was responsible for renovating Lee's five story brownstone residence, and redesigning the wardrobe center at 40 Acres and a Mule Filmworks, Inc. In addition, his firm is responsible for ongoing projects for Time/Warner Communications; retail consulting and design for Giorgio Armani, SPA; and various residential projects in New York and New Jersey. Before establishing his firm in 1985, he worked for Skidmore, Owings & Merrill, the Switzer Group, Inc., and Sidney Philip Gilbert, Assoc. He is currently preparing a monograph on black architects in current practice in the United States.

Travis will present his work at the Venice Artblock in Venice, at 499 Santa Clara Avenue (featured in the February issue of *LA Architect*). For reservations, call (213) 380-4595.

Upcoming Events

Eco Expo, the first national environmental consumer trade show, will be held April 12-14 at the Los Angeles Convention Center. Exhibits will focus on housing, transportation, landscape, and recycling. Call (818) 906-2700.

Westweek '91, "Explorations: Commerce, Culture and Design in the International Marketplace," will take place on March 20-22 at the Pacific Design Center. For more information, call (213) 657-0800.

The theme for the **AIA International Committee's upcoming conference**, to be held in Washington, DC, May 16-17, is "International Design and Practice: Europe." A. Eugene Kohn, of Kohn Pederson Fox Associates, will be the keynote speaker. The conference begins one day in advance of the **AIA Convention**, and continues into the first day of the convention. Call (202) 626-7415.

The next **new member orientation** will be held at the Morphosis office on April 23, at 5:30 pm. For more information, call (213) 380-4595.

"Geological Architecture: the Work of Stanley Saitowitz," a show that originated at the Walker Art Center in Minneapolis, is scheduled to open at the UC Riverside Museum of Photography on March 9, from 7:00-9:00 pm. For more information, call (714) 787-5395.

RHIDEC, the sixth annual restaurant, hotel, international design exposition and conference, will be held at the Los Angeles Convention Center from April 5-7. Call (212) 391-9111.

The 1991 **USC Architectural Guild Dinner** will honor Robert Kennard, FAIA, on April 2, at 6 pm. Call (213) 740-4471.

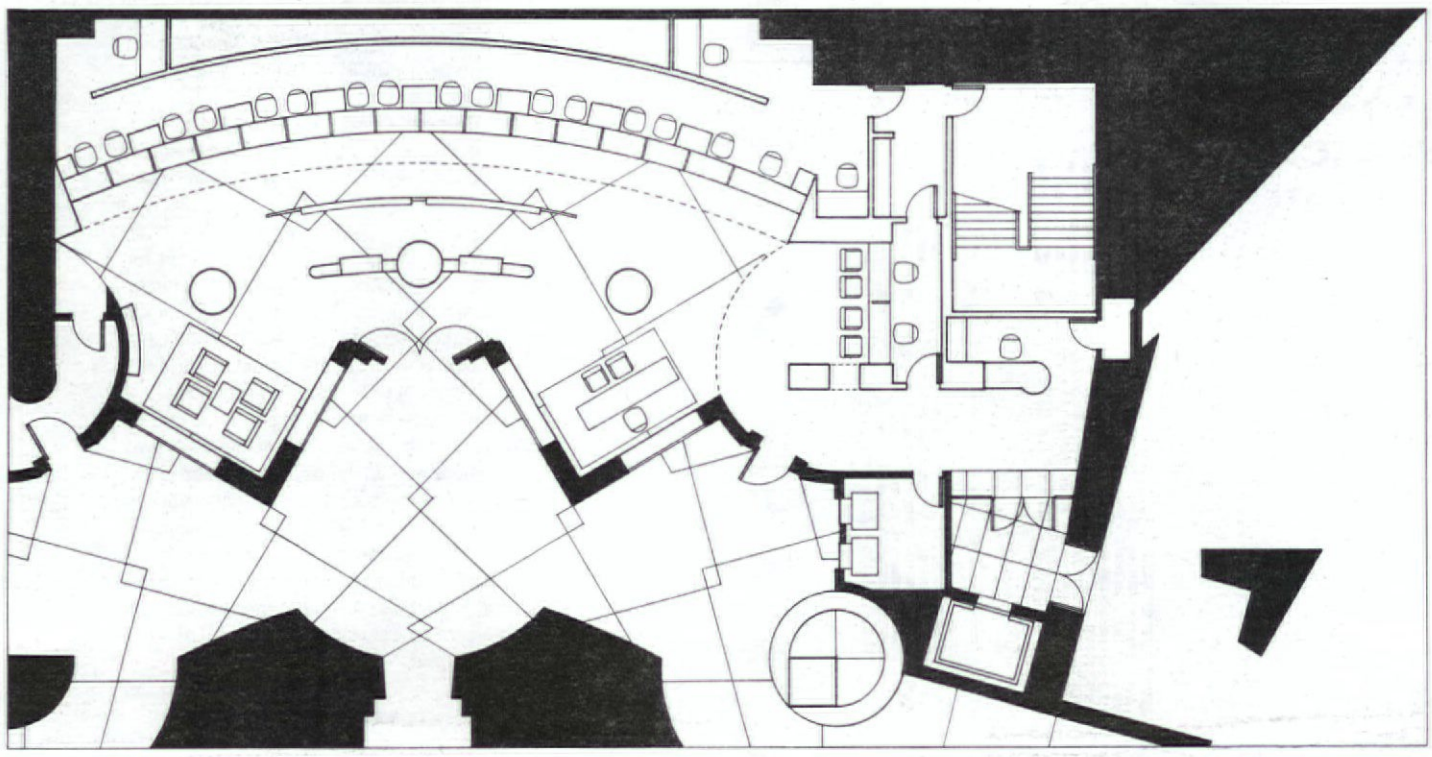
Call for Entries

Metropolis magazine and Parsons School of Design are co-sponsoring a **Furnishings Design Competition** to develop environmentally safe, affordable, and comfortable furniture. Entries must be submitted by May 1. Call (212) 722-5050.

The City of Santa Clarita is sponsoring an open, two-stage competition to develop a master plan and design the first element of the city's civic center. First stage submittals are due on May 17. Call (805) 259-2489.

The Sunset Western Home Awards program will honor outstanding western residential architecture completed since 1987. Applications are due April 30. To receive an entry brochure, write to: Western Home Awards, Box 92345, Menlo Park, CA 94025.

In This Issue...

LA Architect's March feature looks at interiors: who's doing what and why. Barbara Horton reviews the show on architects' furniture at the Gallery of Functional Art in Santa Monica on page 4. Ann Moore and Yousef Jalali explore CADD applications to interiors on page 8, and on page 9, Ivan Preston reviews Stanley Abercrombie's *A Philosophy of Interior Design*.

Above: Barton Myers with design for Expo '92; below: plan, First Interstate branch bank, downtown Los Angeles (see page 5).